

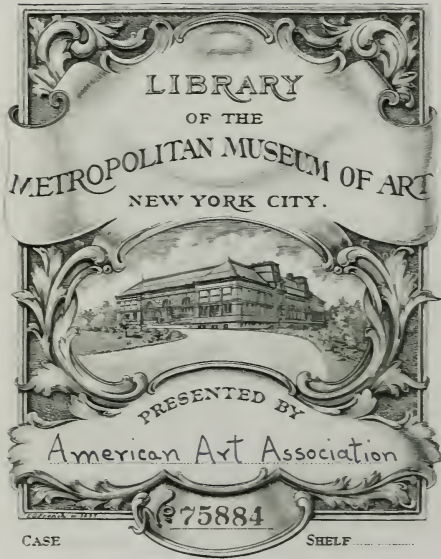
THE METROPOLITAN MUSEUM OF ART



3 0620 00365848 0

119.8

P01
19334



NO PHOTOCOPYING

IN ORDER TO PROTECT THE FRAGILE
PAPER BINDING OF THIS VOLUME

GOTHIC AND
RENAISSANCE ART

*

COLLECTION OF THE LATE

THOMAS FORTUNE RYAN

Sup.

*

SOLD BY ORDER OF THE
GUARANTY TRUST COMPANY OF NEW YORK
EXECUTOR

AMERICAN ART ASSOCIATION
ANDERSON GALLERIES, INC.

30 EAST FIFTY-SEVENTH STREET

NEW YORK, 1933



Digitized by the Internet Archive
in 2014

FREE PUBLIC EXHIBITION

FROM SATURDAY, NOVEMBER 18, TO TIME OF SALE

WEEKDAYS 9 TO 6 · SUNDAY 2 TO 5

*

UNRESTRICTED PUBLIC SALE

THURSDAY, FRIDAY, AND SATURDAY

NOVEMBER 23 · NOVEMBER 24 · NOVEMBER 25

BEGINNING AT 2:15

*

The Thomas Fortune Ryan Collection of Books and Prints

On Exhibition at the Same Time as the Art Collection

Books to be Sold November 21 and 22

Prints on the Evening of November 22

DE LUXE CATALOGUE OF ART COLLECTION \$15

ORDINARY EDITION WITH FULL TEXT ON REQUEST

BOOK AND PRINT CATALOGUES ON REQUEST

*

EXHIBITION AND SALES AT THE

AMERICAN ART ASSOCIATION

ANDERSON GALLERIES, INC.

30 EAST FIFTY-SEVENTH STREET

NEW YORK

ORDER OF SALE

FIRST SESSION

THURSDAY AFTERNOON, NOVEMBER TWENTY-THIRD

European Porcelains
Snuff Boxes and Other Bibelots, and Silver
Chinese Cloisonné Enamels and Bronzes
Chinese Porcelains and Pottery
Chinese Paintings
English Furniture
Gothic and Renaissance Garden Furniture and Sculptures
Oriental Rugs

*

SECOND SESSION

FRIDAY AFTERNOON, NOVEMBER TWENTY-FOURTH

Velvets, Embroideries, and Cushions
Bronzes and Marble Sculptures by Barye, Meissonier, and Rodin
A Collection of Paintings by Sorolla
Gothic and Renaissance Sculptures, Bronzes, Terra Cottas, and Paintings
French and Italian Furniture
Tapestries

*

THIRD AND LAST SESSION

SATURDAY AFTERNOON, NOVEMBER TWENTY-FIFTH

Stained Glass · Etruscan Bronzes · Italian Majolica
Limoges Painted Enamels of the Fifteenth and Sixteenth Centuries
Limoges Champlevé Enamels of the Thirteenth Century
Gothic and Renaissance Sculptures, Bronzes, Terra Cottas, and Paintings
Important Brussels and Tours Tapestries
Oriental Rugs of the Sixteenth and Seventeenth Centuries
French and Italian Renaissance Furniture

THE THOMAS FORTUNE RYAN COLLECTION

"WE cannot fail to observe," wrote Tolstoy in 1898, "that art is one of the means of intercourse between man and man". To the philosopher, impatient of aesthetic theories, it was not merely a means of pleasure, but one of the essential conditions of human life. Its creations convey to the beholder, even after a thousand years, the emotion of the artist who conceived them; so we may say that our ability to appreciate the art of the past is an assurance of the continuity of human culture. It is the only means by which we can surely penetrate the classical, the medieval mind.

A great collection of the works of different ages is therefore a complex chord of varied emotions, harmonized by the mind of the observer. More soberly, it is a synthesis of the history of human feeling. Such a collection is that of Thomas Fortune Ryan, which covers in one form or another almost the entire period of post-Hellenic creative art, from the Etruscan culture to the plastic works of Rodin. Reviewing the sources of inspiration of its contents, we are confronted with almost every historic impulse of the human spirit.

The *champlevé* enamel of Limoges, with the piety of its imitative forms—churches, fonts, doves, reliquary heads, crucifixes—was the perfect expression of a theocentric world. The Eucharistic dove which hung over the altar, a faithful embodiment of the Paraclete, is a Byzantine form which goes back to the earliest days of Christianity; the example in the present collection is one of the few which have survived among the masterpieces of thirteenth century enamel, prized as much for their rarity as for the perfection of their form. The three *châsses* in the collection are covered with a wealth of religious symbolism: the Hoe reliquary immortalizes for the devout the martyrdom of S. Thomas à Becket, and the remarkable *châsse* from the Spitzer collection, in the form of a church with a transept, is virtually an album of the Life of the Virgin and of the Passion in two different techniques, a jeweled cenotaph of an age whose human archetype was the proud figure of Innocent III. From the treasures of the medieval Church the layman might picture to himself the splendors of a Catholic heaven.

The miniature art of painted enamel, a lay successor to the monastic craft of manuscript illumination, which had its genesis in France and Italy in the second half of the fifteenth century, blazed into a splendor that endured for more than a hundred years. The Ryan collection, one of the

foremost in the world, contains examples by almost all of the noted *ateliers* of the period—for so little is known about many of the early Limoges *émailleurs* that we must be content to regard their names as little more than group designations—and reveals a delicacy and virtuosity unsurpassed by the art of the monkish illuminators.

The earliest group known is that of the so-called Monvaerni, in which the ascetic Gothic tradition is undiluted. From this *atelier* come *The Adoration of the Infant Christ*, identical with the Cracow and Lyons Museum plaques, and the beautiful *Crucifixion* from the Pierpont Morgan collection, illustrated in Marquet de Vasselot's work and of high interest for its armorial insignia, which are rarely found. Italian influence is always discernible in the Monvaerni *oeuvre*, combined with a sturdy sense of realism. Nearest, perhaps, to this are the enamels of the Nardon Penicaud *atelier*, including the work of the Master of the Orleans Triptych, in which the portraiture is as objective and rugged as in the Monvaerni plaques. The superb *Entry Into Jerusalem* from the Bardac collection, shown at the Exposition des Primitifs Français 1904, is notable for the virility of its coloring; and the magnificent *Triptych* with its wealth of candescent blues, purples, and greens confirms the early maturity of technique evinced in these works. This latter famous work, the masterpiece of the Michel Boy

collection, was loaned to the Exposition Universelle in 1900. A series of twelve plaques depicting the *Passion*, coming originally from a triptych in the possession of the King of Portugal, derive from the well-known series of engravings by Martin Schöngauer; these delightful compositions are faithfully followed, with modifications, such as the profiling of heads and the patterning of empty spaces, imposed by the enamel technique. The reticent line of the drawing is relieved by chatoyant "jewels" gleaming from trees, flowers, and haloes.

Four plaques by the anonymous Master of the Aeneas (1525-30) come from the Jules Porgès collection. Nine of these celebrated anecdotal miniatures are in the Metropolitan Museum of Art; they follow the entertaining woodcuts in the Grüninger Virgil of 1502, which are purely Gothic in character, and display stylistic qualities akin to those of the Jean Penicaud group, while the story retains the quaint *naïveté* of the original compositions.

With the work of the Limousin family, we enter the Renaissance. The change of style is accompanied by a supple adroitness of technique and a warmth of feeling which rises to brilliance. The *Portrait of the Connétable de Bourbon* (c. 1525) by Leonard Limousin, from the collection of the royal family of France, is an amazing example of this virtuosity in por-

traiture which found simultaneous expression in the paintings of the Clouets and of Corneille de Lyon and which has preserved to us perhaps the most notable gallery of characters in European history. The series of *The Little Passion* after Dürer's woodcuts, which should be compared with the Penicaud series, were executed in 1533 and carry this vivacity into the portrayal of religious legend. The last great phase of Limoges enamel painting is seen in the *Stag Hunts*, an oval plate by Jean Limousin, formerly in the Hessisches Landesmuseum in Darmstadt. Here the easy freedom of the movement and the lavish Renaissance border ornament have left behind the last impulses of the Gothic tradition, and the fastidiousness of the drawing is supplemented by a palette of fiery color.

MAJOLICA

A small group of sixteenth century majolica includes an Urbino plate, from the famous Gonzaga-d'Este marriage service executed about 1525, and an exquisite tazza with the transparent ruby lustre of Gubbio, signed by Maestro Giorgio Andreoli. The spouted jar from the Medici factory of Caffaggiolo, and formerly in the famous Wencke collection, displays a wealth of armorial ornament and Raphaelesque *grotesqueries* and was most probably executed to the order of a Medici prince of the Church. A rare Faenza ewer dated 1536, and also from the Wencke collection, is deco-

rated with an interesting admixture of Scriptural and mythological subjects in which the influence of Mantegna is apparent.

TAPESTRIES AND ORIENTAL RUGS

The flamboyant period of Gothic tapestry-weaving is represented by the sumptuous Brussels gold- and silver-woven *Pietà* which dates from about 1520 and the cartoon for which, ascribed to the Italianate Maître Philippe, derives from a painting by Perugino in Florence. The tapestry excels in beauty of coloring and the delicate rendering of landscape, flowers, and fruit, which form an integral part of Gothic symbolism. The High Renaissance *Gombaude et Macée* tapestry dating from the end of the sixteenth century illustrates in gay reds and blues and with the simplicity of an earlier age stanzas from the celebrated pastoral fable and, following Göbel, may be attributed to the looms of Tours. Two eighteenth century Brussels tapestries, from the famous Reydams-Leyniers *atelier*, after cartoons by Jan van Orley, depict mythologies with a wealth of baroque movement still echoing Rubens and a diffuse handling of pastel colors in the elegant style of the age.

The collection contains a number of the great carpets of Herat in Eastern Persia, termed Ispahan, of which the most important is the remarkable thirty-two foot palace carpet from the Fletcher collection, with a

simple restrained design upon its rose-crimson ground, and a broad emerald-green border; it is notable for the perfect preservation of the fine dyes. A seventeenth century hunting carpet from the Yerkes sale exhibits the matured composition of the late Shah Abbas period and the contemporaneous influence of Indian art, then reaching an apogee at Lahore under the Mughal emperors.

ITALIAN. FRENCH, AND ENGLISH FURNITURE

The catalogue is rich in sixteenth century Florentine furniture; many of the most notable pieces were acquired at Sig. Volpi's sale of the contents of the Davanzati Palace and the Villa Pia at the American Art Association in 1916. Of these may be designated the sculptural library table, the well-known Salviati cradle illustrated by Odom and Schottmüller, and the monumental *cassapanca* of the Antinori family, which has all the breadth and dignity of the Medici culture. Two *cassoni* typify what might be termed the "correctness" of the Florentine Renaissance: one a beautifully gadrooned chest faithfully modeled upon a Roman sarcophagus, the other displaying the Barberini arms in a frieze of *rinceaux*, carved with the careful clarity of the period. Nothing could be more rigid in its adherence to a canon and yet nothing more beautiful in treatment and proportion.

Of the French furniture there may be noted two sculptured walnut

cabinets à deux corps of the Sambin school, with beautiful patina, in which the rich *bas relief* figures have a warm personal feeling not found in Italian furniture; and an eighteenth century *marqueterie* commode and writing table signed by the *ébéniste* Pierre Flèchey. A group of English furniture in oak, walnut, and mahogany decorated the Jacobean room of the house.

GOTHIC AND RENAISSANCE SCULPTURES,
BRONZES, AND TERRA COTTAS

The plastic art of the Ryan collection shows the dominating influence of a cultivated personal taste, capable, for example, of assimilating the refinements of fifteenth century sculpture. In such works as the *Angels in Prayer* by Giovanni Amadeo, the architect of the Certosa, there is that quality of repose which in the best Italian art of the period is almost preordained and which is seen at its highest not only in the sculpture but in the architecture of the time. These figures have a beauty which, although as impersonal as classic art, yet shows how much of its own age was superadded by the Renaissance upon the excavated prototypes of Greece and Rome. When we consider the portraiture of the time, as in the superb busts of *A Princess of Aragon* by Francesco Laurana and its companion male head, it becomes, in fact, clearer that the Gothic tradition has flowed unimpeded into the new age. The detailed criticisms of Dr. Wilhelm Bode, who describes

these noble heads as "two of the most important portrait sculptures of the *quattrocento*", are printed at length in the catalogue and incorporate the considered opinion of the greatest connoisseur of his time. These busts, the outstanding works of art in the sale, come from the Bardini collection and were shown at the Fiftieth Anniversary Exhibition of the Metropolitan Museum of Art in 1920.

It should be remembered that the Renaissance was no giant stride taken by the whole body of European culture. Compare, for example, the French Gothic *Pietà*, austere and iconic, with the contemporary marble relief of the *Madonna and Child* by Antonio Rossellino, suave and gentle in its rhythms, and thereby measure the huge temporal size of the small distances between country and country in Western Europe. The enameled terra cottas of Giovanni della Robbia, who lived half a century later than Rossellino, are, curiously enough, in some ways nearer in feeling to the Colombe group; the *Pietà with S. John and S. Francis*, from the Lanna collection, shows considerable strength in the vertical line and a restrained use of color admirable in its period.

Later works of the collection in bronze include a three-quarter life-size *Crucifixion*, of the school of Giovanni da Bologna, and statues of *S. Teresa* and *S. Pedro* by Alonso Cano recalling the paintings of

Zurbaran, in which the baroque feeling appears as a strong undercurrent, but which have the dignity of their naturalism and unforced poses. The Coysevox bronzes *La Renommée et Le Commerce*, small versions of the famous Tuileries statues, have, on the other hand, all the qualities of luxurious decoration and energetic action associated with the Louis XIV style.

The last phase of the Renaissance tradition may be found in the portrait work of Houdon and his contemporaries. The plaster bust of the *Fillette Inconnue*, dated 1779, is one of the first of those delightful studies of children which Houdon followed in the next decade with the busts of his three daughters, Sabine, Anne-Ange, and Claudine; and the work is full of the delicate touches which marked the great sculptor's delight in his child models.

BRONZES AND OTHER SCULPTURES

BY BARYE AND RODIN

Antoine Louis Barye (1796-1875), whose long life spanned the whole Romantic movement, was no ordinary sculptor. The studies of animals, to which he devoted his art, are so free from the idioms of the period that they possess a kind of timeless quality of vivid observation. There was nothing occult in this; it was the result of an endless and systematic study of lines and rhythms in the persons of the animals themselves and a patient tech-

nical application which did not stop with the setting of the cast. From the thirty bronzes of the collection I select at random the *Panther Attacking a Bull*, the exquisite *Greyhound and Hare*, and the delicate *Walking Stag* to indicate the subtle contrast of rest and movement which may be found in every gradation in the sculptor's work.

Rodin, on the other hand, was a giant of his own age and the last survivor, both in subject matter and technique, of the Romantics. His mysticism, which imbued much of his work with a kind of yearning quality, is seen in such sculptures as the *Frère et Soeur* and to a high degree in the nebulously beautiful *Napoléon Enveloppé dans son Rêve*, exhibited for many years at the Metropolitan Museum. When his vision is cold and clear and direct, as in the famous early work of 1878, *St. Jean-Baptiste Prêchant*, it evokes by force of antithesis a shock of surprise.

PAINTINGS BY SOROLLA

Mr. Ryan had the warmest personal relations with the painter Sorolla y Bastida and the collection of twenty paintings contained in the present catalogue was purchased mainly from the artist through the Hispanic Society of America, which sponsored a considerable exhibition of the painter's works at the Art Institute of Chicago in 1911. A group of landscapes flooded with sunshine; a virile portrait of the *Duque de Veragua*,

a descendant of Columbus; the anecdotal *Christopher Columbus Leaving Palos*, posed by the Duke; the impressionistic group *Señora de Sorolla and her Daughters*, patterned with broken sunlight; and the great decorative mural *Andalusian Dancers*, painted in 1914 and filled with changing light and hilarious movement, embody almost every utterance of the painter's vocabulary.

*

There is little space in which to speak of the rest of the collection. The catalogue includes a group of Etruscan bronzes from the Castellani collection, exhibited in 1898 at the Boston Museum of Fine Arts; a small number of works in stained glass from the Henry Lawrence and Rodolphe Kann sales; Renaissance velvets and embroideries; and the fifteenth and sixteenth century marble and limestone garden ornaments at 3 East 67th Street, which will be exhibited on the premises. A considerable body of Chinese art comprises Han pottery, Ch'ing porcelains, paintings on silk, bronzes, and a number of fine *cloisonné* enamels, of which the outstanding pieces were purchased in the sale of the Robert Hoe collection at the American Art Association in 1911.

ETCHINGS AND ENGRAVINGS

The Ryan collection of etchings and engravings will be on exhibition simultaneously with the collection described in the preceding pages and will be sold on the evening of November 22, with prints from other collections. The great Swedish artist, Anders Zorn, is represented with a fine impression, one of seventy-five, of *The Toast*, also with *King Oscar II, Zorn and his Wife*, and an example of the very limited *Fisherman at St. Ives*. Haig's *Burgos Cathedral, The Portals of Rheims*, and others appear, also Pollard's *Gustavus* and *Middleton* and other Derby winners. Among the other fine impressions are works by Whistler, Pennell, Nanteuil, Drevet, Masson, Edelinck, and others.

THE ART LIBRARY

The splendid art library of the late Thomas Fortune Ryan comprises histories of engraving, painting, ceramics, furniture, and other works of reference. These books will be on exhibition at the same time as the art collection and will be sold on the afternoons of November 21 and 22, together with other properties.

ILLUSTRATIONS



Lanoges Painted Enamel Triptych *Scenes from the Life of Christ*
by Nardon Pennaud, French, c. 1470–1542 3



Limoges Painted Enamel *Portrait of Charles, Comte de Montpensier.*

Connétable de Bourbon

by Leonard Limousin, French, 1505–c. 1577



Superb Brussels Gothic Gold- and Silver-Woven *Pieta* Tapestry
after Maître Philippe, c. 1520



Magnificent Ispahan Palace Carpet, Eastern Persian c. 1600
Length, 32 feet 3 inches; width, 14 feet 2 inches



Pair Sculptured Marble Statuettes *Two Angels in Prayer*
by Giovanni Antonio Amadeo, Italian, 1447-1519



Portrait Bust in Sculptured Neapolitan Marble *A Princess of Aragon*
by Francesco Laurana, Florentine. c. 1425-c. 1500

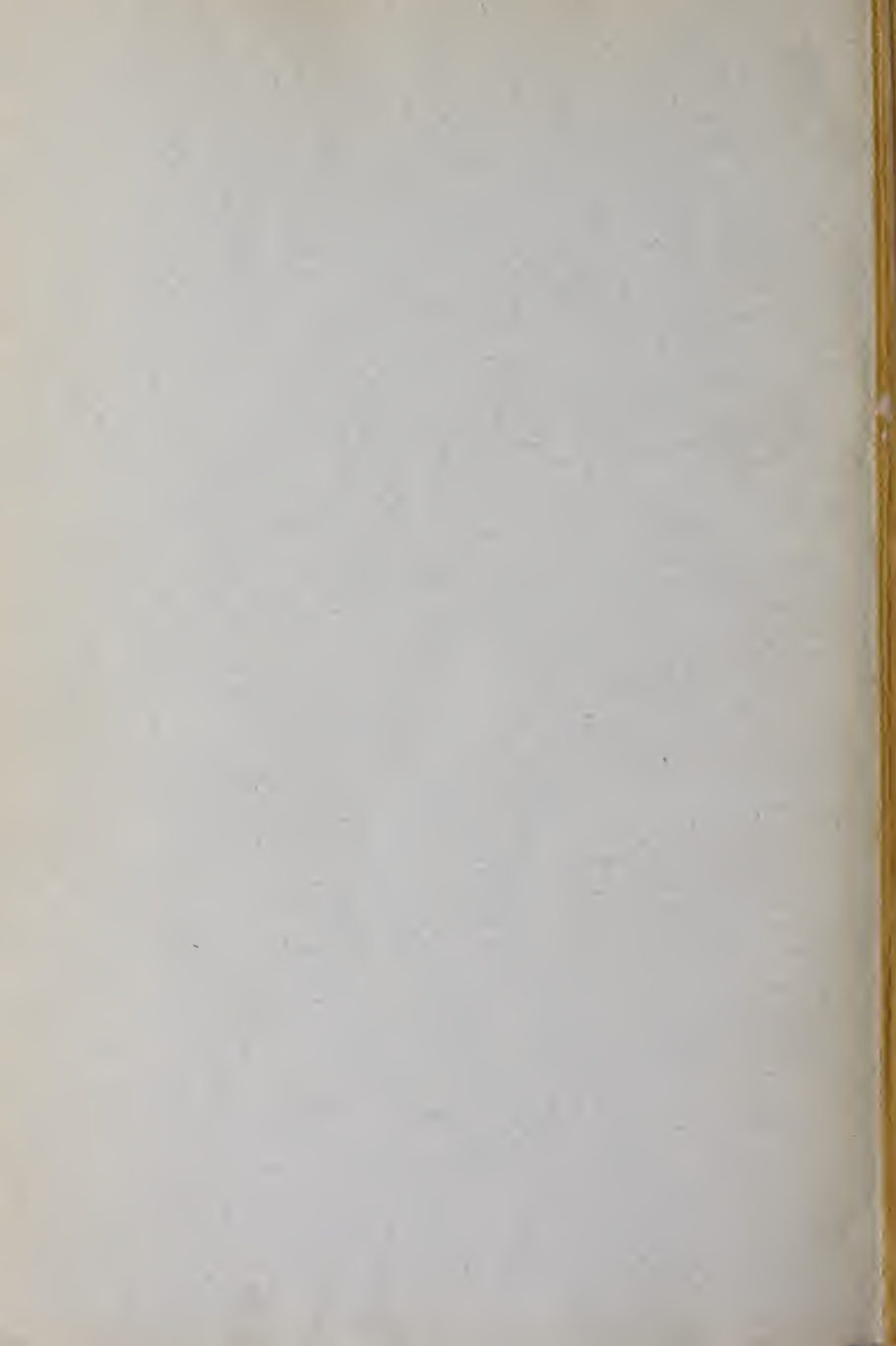


Portrait Bust in Sculptured Neapolitan Marble *A Prince of Aragon*
by Francesco Laurana, Florentine, c. 1425–c. 1500
or by Pietro da Milano, Lombardian, fl. 1450–80

1719



Plaster Bust *Une Fillette Inconnue*
by Jean Antoine Houdon, French, 1741–1828



THE METROPOLITAN
MUSEUM OF ART

Thomas J. Watson Library

